

*Rehber 1/2 Mor.*

TO MRS LOUIS GEORGENS  
*Weston Mo.*



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MAMMOTH MUSIC HOUSE ST LOUIS.*







# THE LAST ROSE OF SUMMER.

MORCEAU de SALON

par CHAS. KUNKEL.

*Moderato.*

PIANO.

*f*

*poco a poco*

*dolce.*

*crescen-do*

*p*

'Tis the

last rose of summer, Left bloom ing a - lone, All her

love - ly com - panions, are faded and gone; No

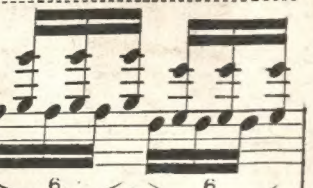
*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

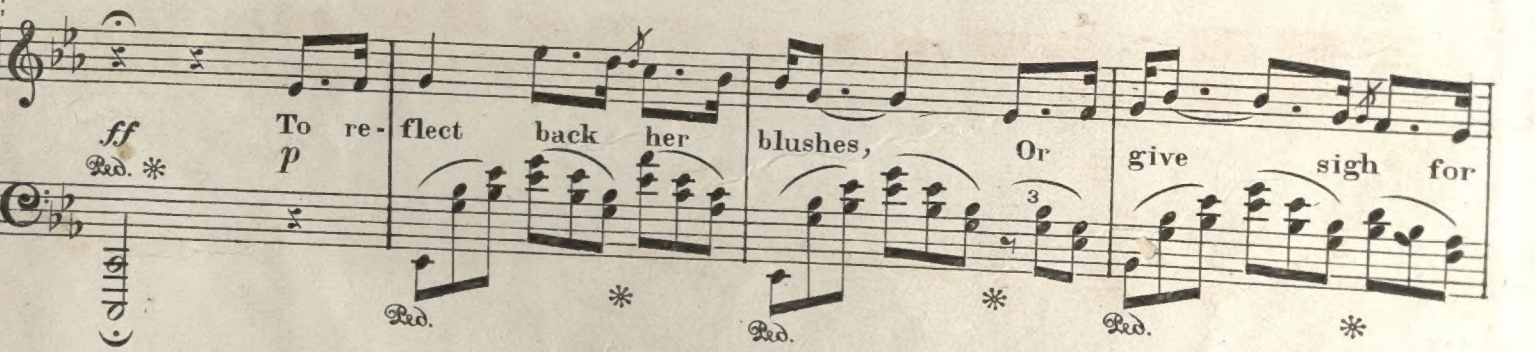
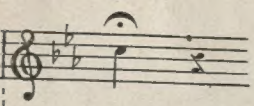
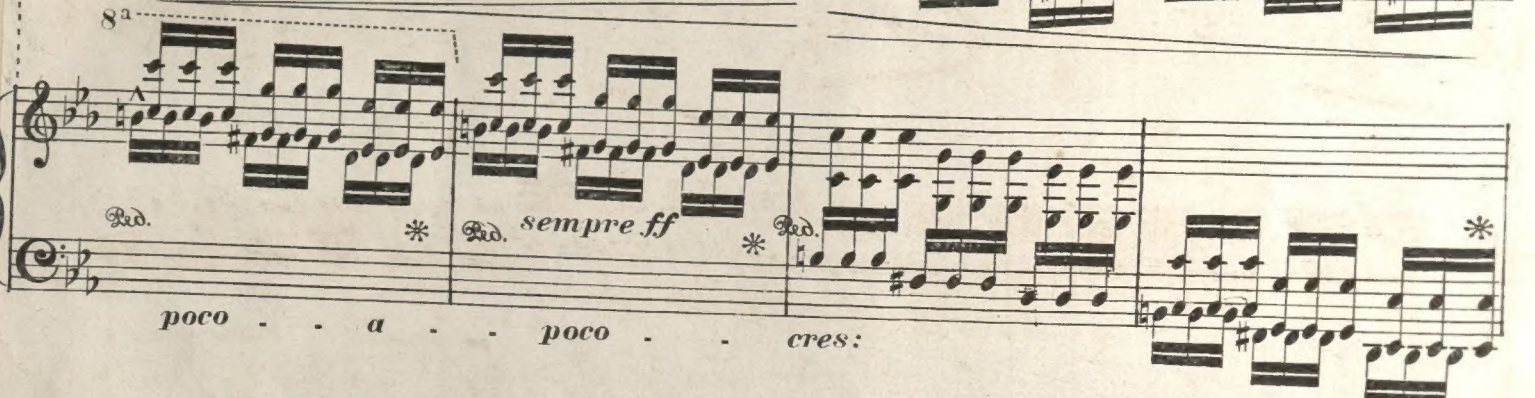
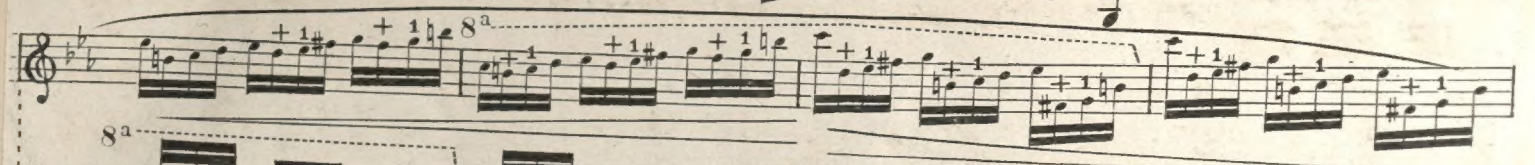


## Cadenza. ad lib:

Ossia

8<sup>a</sup>

Cadenza. Strepitoso.



## Grandioso.

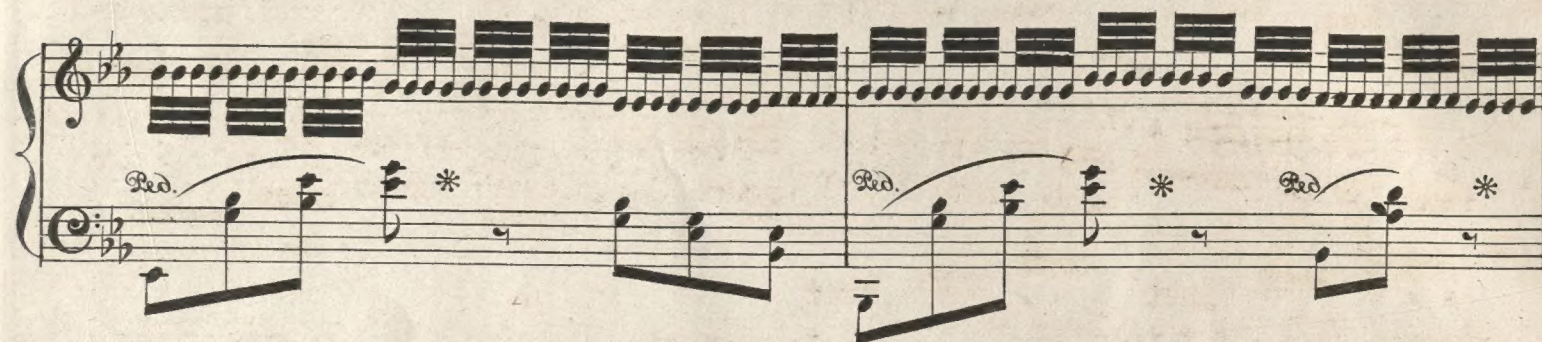
## Lagamente.





*lunga pause.**dolce*

First system of musical notation. The right hand (treble clef) features a series of triplets of eighth notes, marked with a '3' and a slur. The left hand (bass clef) has a few notes, including a triplet marked with a '3'. Dynamics include *ff* (fortissimo) and *p* (piano). There are also markings for 'Red.' and asterisks (\*).



Second system of musical notation. The right hand continues with a dense pattern of eighth notes. The left hand has a few notes, including a triplet marked with a '3'. Dynamics include *Red.* and asterisks (\*).



Third system of musical notation. The right hand continues with a dense pattern of eighth notes. The left hand has a few notes, including a triplet marked with a '3'. Dynamics include *Red.* and asterisks (\*).



Fourth system of musical notation. The right hand continues with a dense pattern of eighth notes. The left hand has a few notes, including a triplet marked with a '3'. Dynamics include *Red.* and asterisks (\*).



Fifth system of musical notation. The right hand continues with a dense pattern of eighth notes. The left hand has a few notes, including a triplet marked with a '3'. Dynamics include *f* (forte) and *ff* (fortissimo). There are also markings for 'Red.' and asterisks (\*).

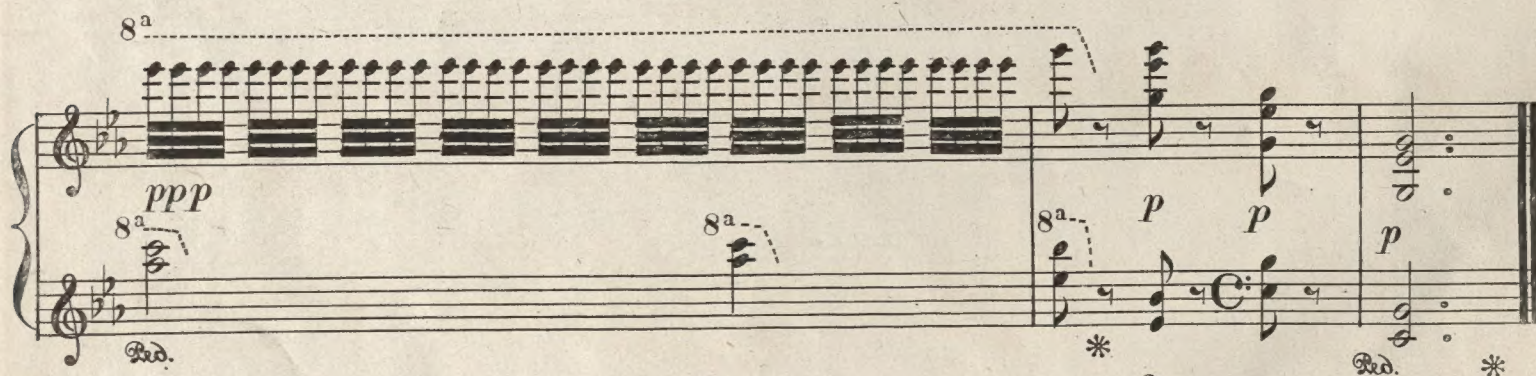


Handwritten musical score for piano, page 6. The score consists of five systems, each with a grand staff (treble and bass clefs). The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various dynamics and markings:

- System 1:** The right hand features a continuous sixteenth-note pattern. The left hand has chords and triplets. Dynamics include *ff* (fortissimo) and *Red.* (redacted). Markings include asterisks (\*) and a circled '3'.
- System 2:** The right hand continues the sixteenth-note pattern. The left hand has chords and rests. Dynamics include *ff* and *p* (piano). Markings include *Red.*, asterisks (\*), and a circled '8'.
- System 3:** The right hand continues the sixteenth-note pattern. The left hand has chords and rests. Dynamics include *Red.* and asterisks (\*).
- System 4:** The right hand continues the sixteenth-note pattern. The left hand has chords and rests. Dynamics include *Red.* and asterisks (\*).
- System 5:** The right hand continues the sixteenth-note pattern. The left hand has chords and rests. Dynamics include *Red.* and asterisks (\*).

The page number 176-3 is written at the bottom center.





2  
I'll not leave thee, thou lone one!  
To pipe on the stem;  
Since the lovely are sleeping,  
Go sleep thou with them;  
Thus kindly I scatter  
Thy leaves o'er the bed,  
Where thy mates of the garden  
Lie scentless and dead.

3  
So soon may I follow,  
When friendships decay,  
And from Love's shining circle  
The gems drop away!  
When true hearts lie wither'd  
And fond ones are flown,  
Oh who would inhabit,  
This bleak world alone?



